

WEEK 5: TERRORISM OUTBREAKS, PART 1

Audiences may be watching the same thing, but they are rarely watching it at the same time and certainly not in the same place. Despite the greater technological connectivity, there is still increased isolation.

- **Global audience \neq translate into global unity**
- **Broadcast television = shared experience of simultaneous consumption**
- **Internet = fragmentation, political siloing, and me-casting (tailored experiences that do not necessarily overlap, exacerbated by invisible barriers that separate departments, divisions, or just groups of people)**

Silo mentality: when several departments or groups within an organization do not want to share information or knowledge with other individuals in the same organization.

Mecasting: the act of sharing information about yourself online in a way that can be accessed either by a select group of people (friends) or the public at large.

Pay attention to the screens...
what is on them?
are they on or off?
where are they?



World War Z (Forster, 2013)



The Andromeda Strain (Wise, 1971)

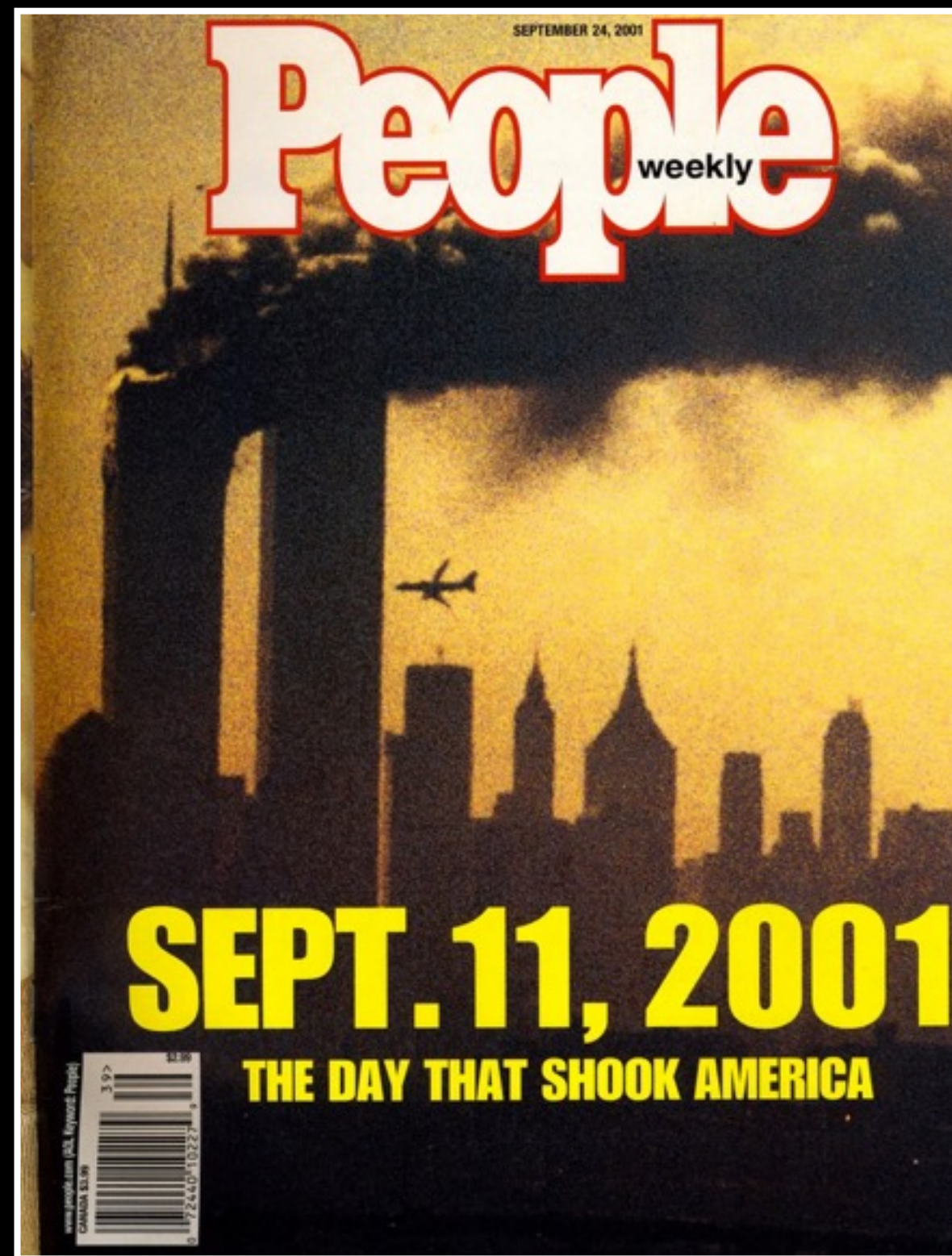
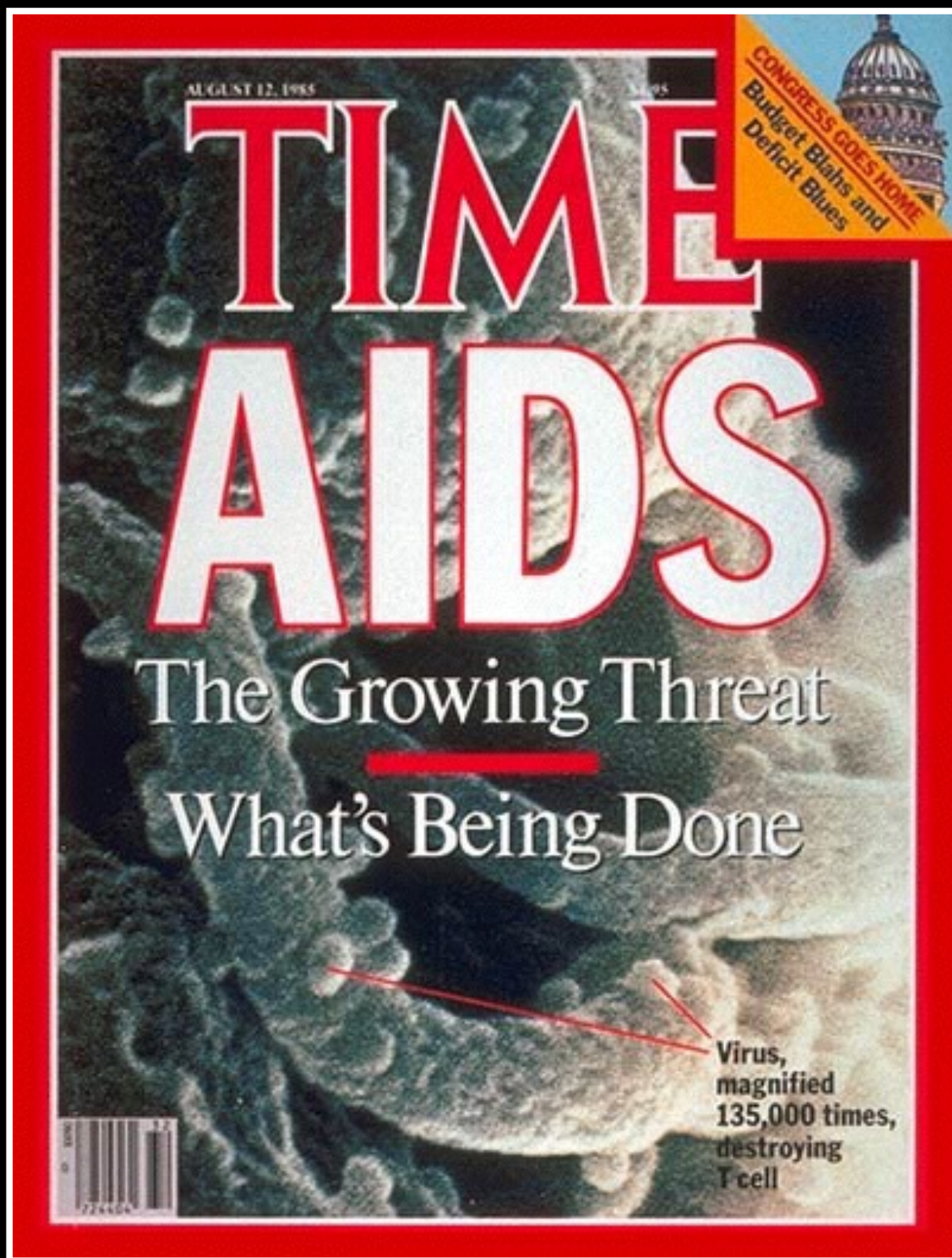


Outbreak (Petersen, 1995)



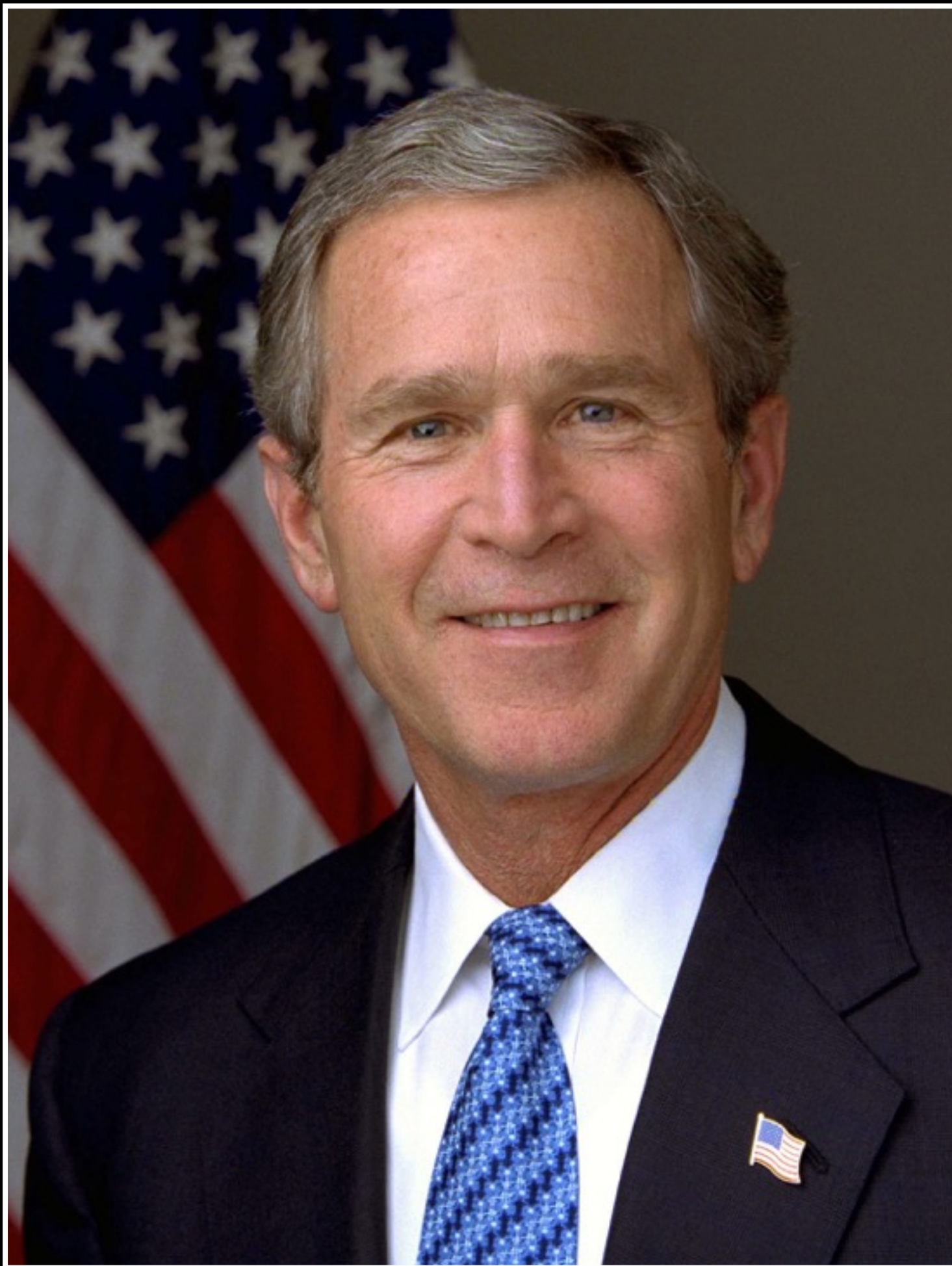
Contagion (Soderbergh, 2011)





AUTHORIZATION FOR USE OF MILITARY FORCE AGAINST TERRORISTS

"The President is authorized to use all necessary and appropriate force against those nations, organizations, or persons he determines planned, authorized, committed, or aided the terrorist attacks that occurred on September 11, 2001, or harbored such organizations or persons, in order to prevent any future acts of international terrorism against the United States by such nations, organizations or persons."





WANTED DEAD OR ALIVE



Osama bin Laden

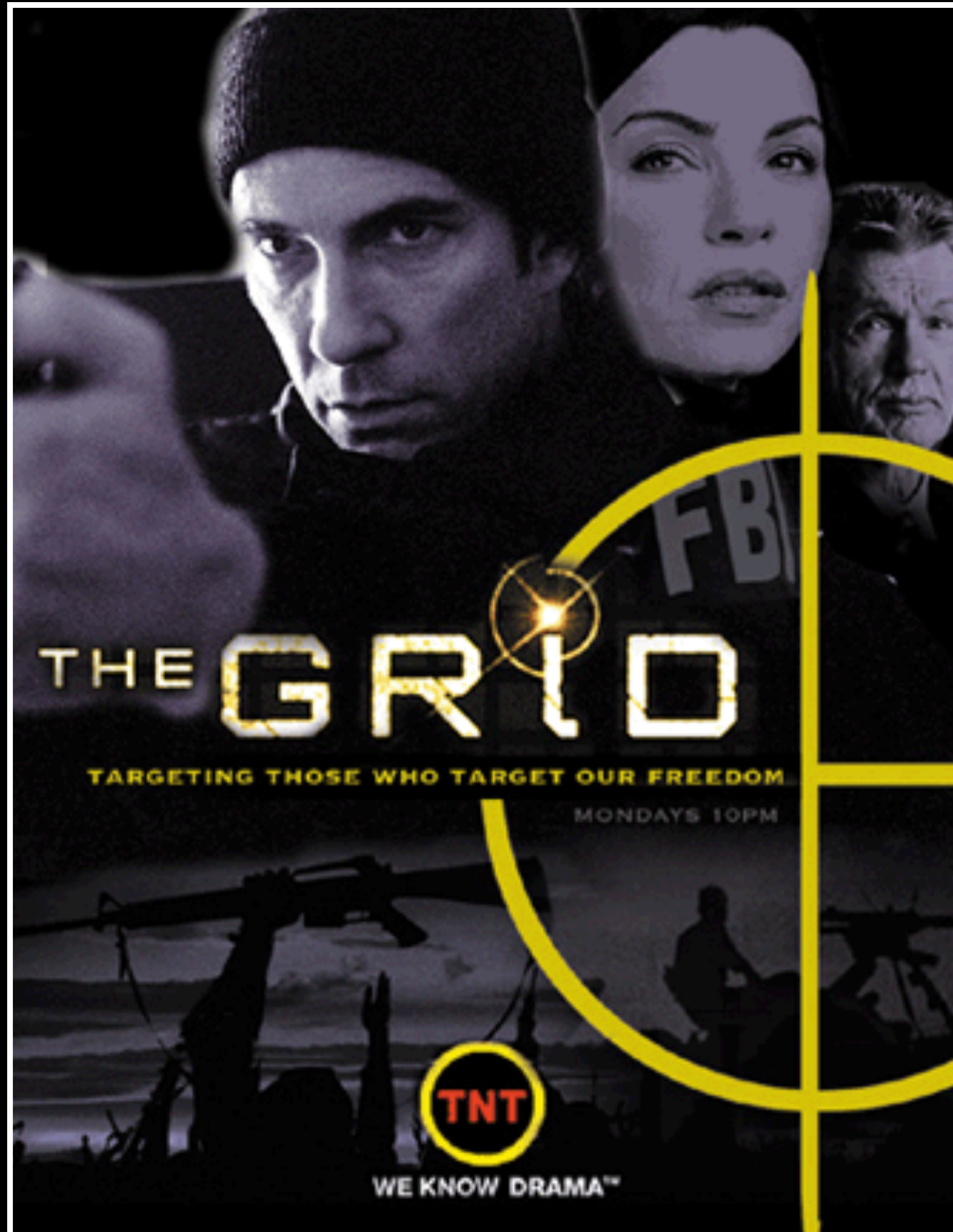
For mass murder in New York City











THE GRID

TARGETING THOSE WHO TARGET OUR FREEDOM

MONDAYS 10PM



WE KNOW DRAMA™



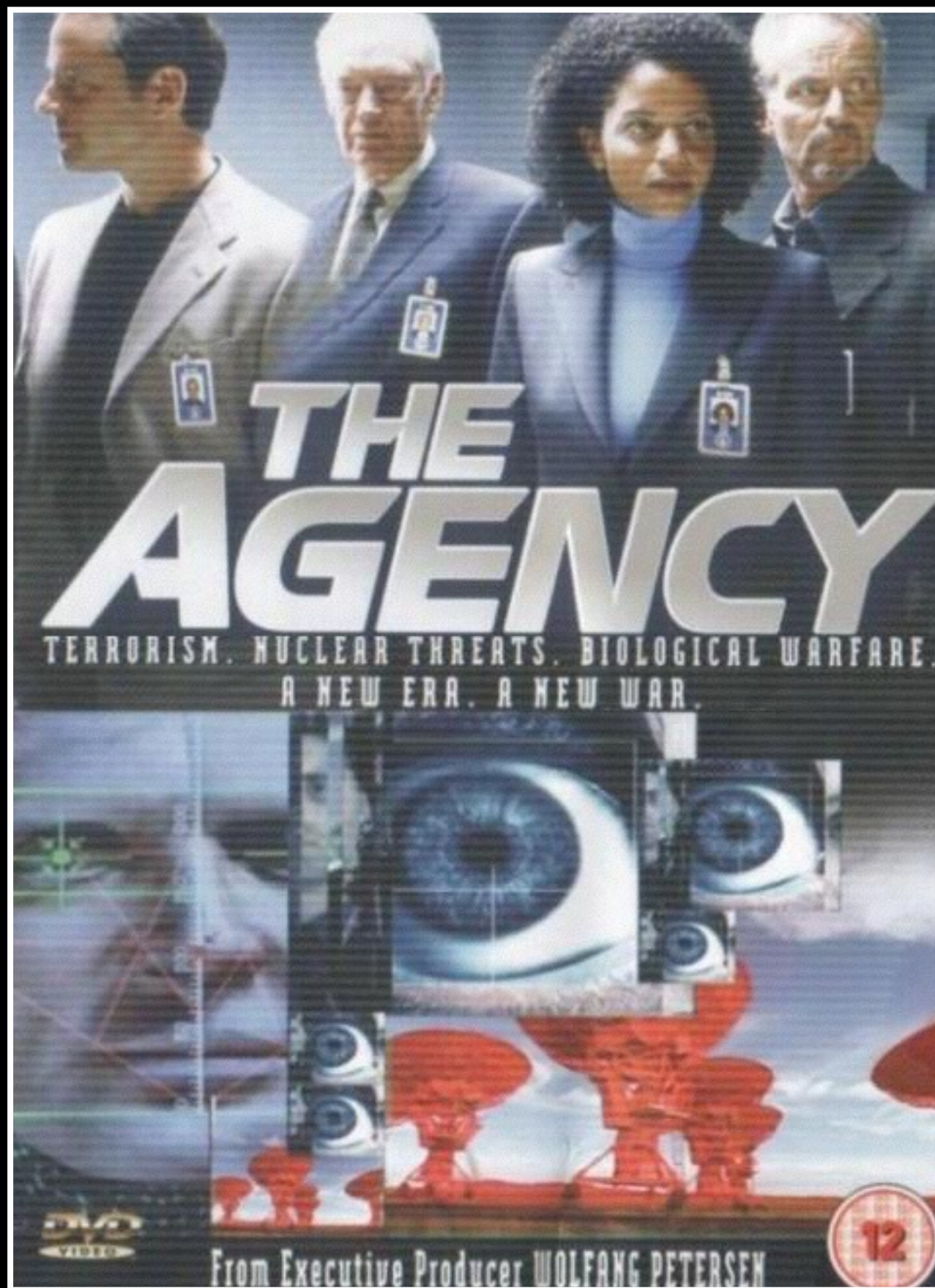
WILLIAM MONTGOMERY FLAGG

**I WANT YOU
TO SUPPORT THE
WAR ON TERROR**



Conceived before 9/11, *The Agency*, *Alias*, and *24* were designed to respond to anxieties about global interconnection and boundary dissolution with fantasies of national coherence.

After 9/11, **terrorism** became the central vehicle for exploring these anxieties.



Spy TV programs served an important propaganda function:

- they helped the FBI, CIA, NSA conduct damage control**
- they assured the public that the newly created Department of Homeland Security would solve problems better and prevent another attack**
- digital technology was presented as the key to better intelligence**
- gadgetry would help agents “connect the dots” in the future**
- human intelligence was depicted as a priority and success**
- on TV, agents would take down the terrorists before the catastrophe occurred**

Most of these new television shows would adopt a similar pattern, with distinct heroes, action-centered plots, technology that rarely failed, and a relentless, driving pace designed to create a heightened sense of urgency.

INCOMPETENT



ANNE HECHHE

TOXIC SKIES

FEAR IS IN THE AIR



STEPHEN
DORFF

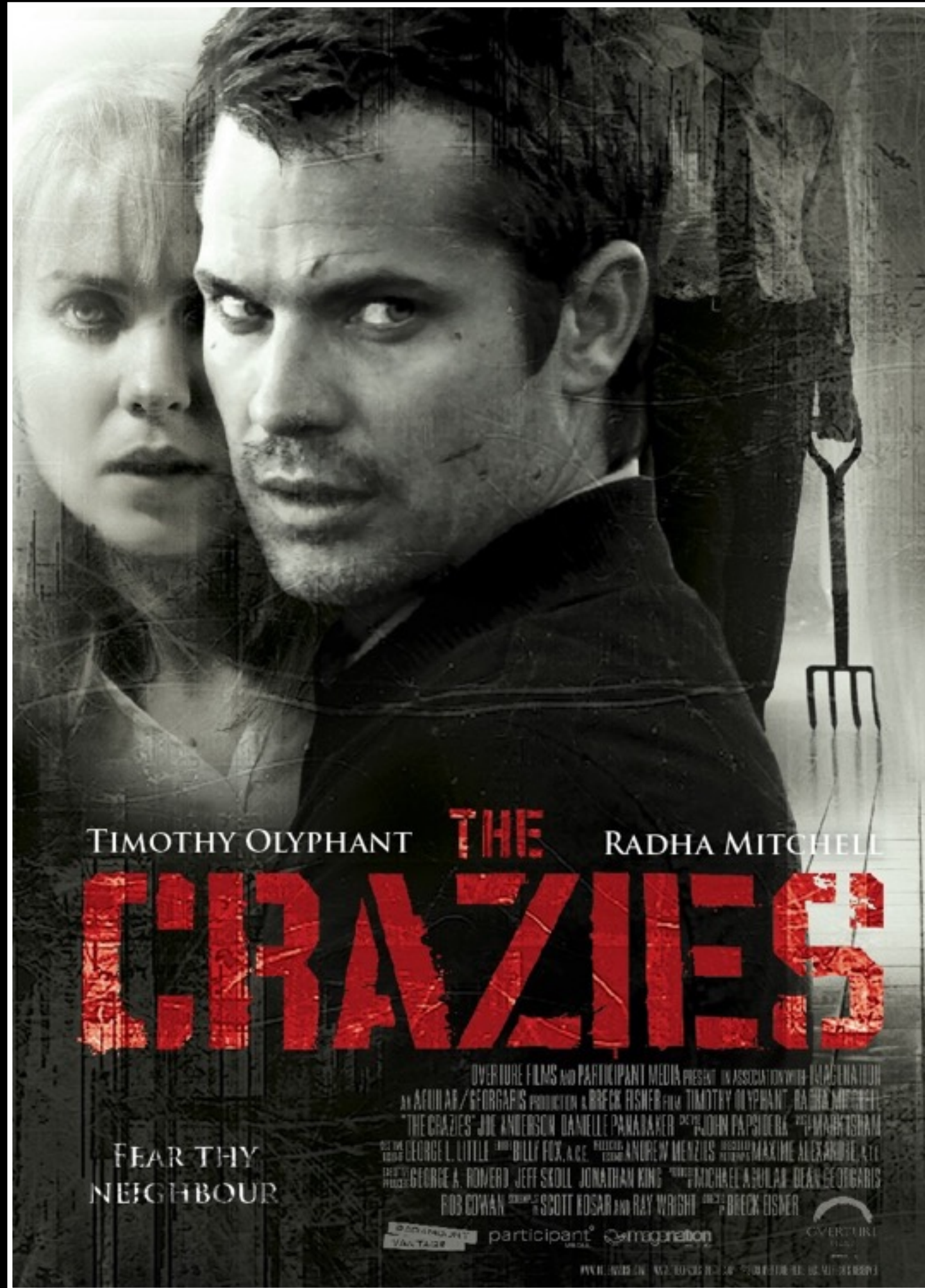
MIRA
SORVINO

ROBERT LUDLUM'S

COVERT ONE

THE HADES FACTOR





TIMOTHY OLYPHANT **THE** RADHA MITCHELL

CRAZIES

FEAR THY
NEIGHBOUR

OVERTURE FILMS AND PARTICIPANT MEDIA PRESENT IN ASSOCIATION WITH IMAGINATION
AN AQUARIUS / GEORGAPIS PRODUCTION A BRECK FISHER FILM TIMOTHY OLYPHANT, RADHA MITCHELL
"THE CRAZIES" JOE ANDERSON DANIELLE PANABAKER DETTE JOHN PAPSIDE RA PAUL MATHIAS
EXECUTIVE PRODUCERS GEORGE L. LITTLE AND BILLY FOX, A.C.E. PRODUCED BY ANDREW MENZIES EXECUTIVE PRODUCERS MAXIME ALEXANDRE, A.C.E.
SCREENPLAY BY GEORGE A. ROMERO, JEFF SKOLL, JONATHAN KING DIRECTED BY MICHAEL AQUILAR DEAN GEORGAPIS
PRODUCED BY ROB COWAN EDITED BY SCOTT ROSAR AND RAY WRIGHT EXECUTIVE PRODUCERS BRECK FISHER

OVERTURE
VANTAGE

participant
MEDIA

imagination
FILMS

OVERTURE
FILMS

PG-13 PARENTS STRONGLY CAUTIONED SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13



TOM BROKAW
NBC TV
30 ROCKEFELLER PLAZA
NEW YORK NY 10112

10112+0002



09-11-01

THIS IS NEXT

TAKE PENACILIN NOW

DEATH TO AMERICA

DEATH TO ISRAEL

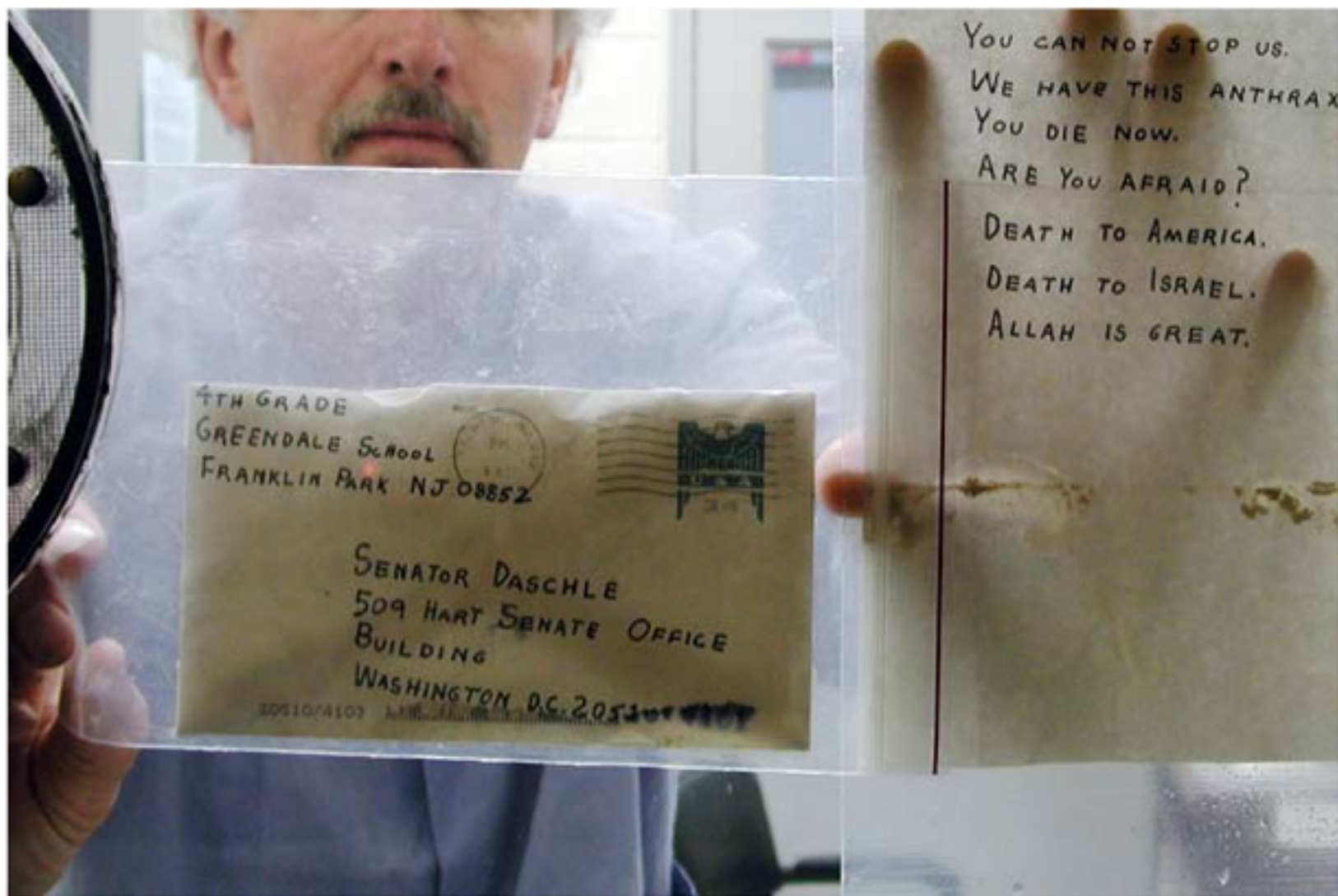
ALLAH IS GREAT

ANTHRAX REDUX: DID THE FEDS NAB THE WRONG GUY?



Illustration: Goñi Montes

New Evidence Adds Doubt to FBI's Case Against Anthrax Suspect



A U.S. Army scientist stands near the letters used in the 2001 anthrax attacks (Photo courtesy of FBI).

by Stephen Engelberg, ProPublica, Greg Gordon, McClatchy, Jim Gilmore and Mike Wiser, PBS Frontline, Oct. 10, 2011, 10:04 p.m.

13 Comments | [Republish](#) | [Email](#) | [Print](#)



HOMELAND SECURITY ADVISORY SYSTEM

SEVERE

SEVERE RISK OF
TERRORIST ATTACKS

HIGH

HIGH RISK OF
TERRORIST ATTACKS

ELEVATED

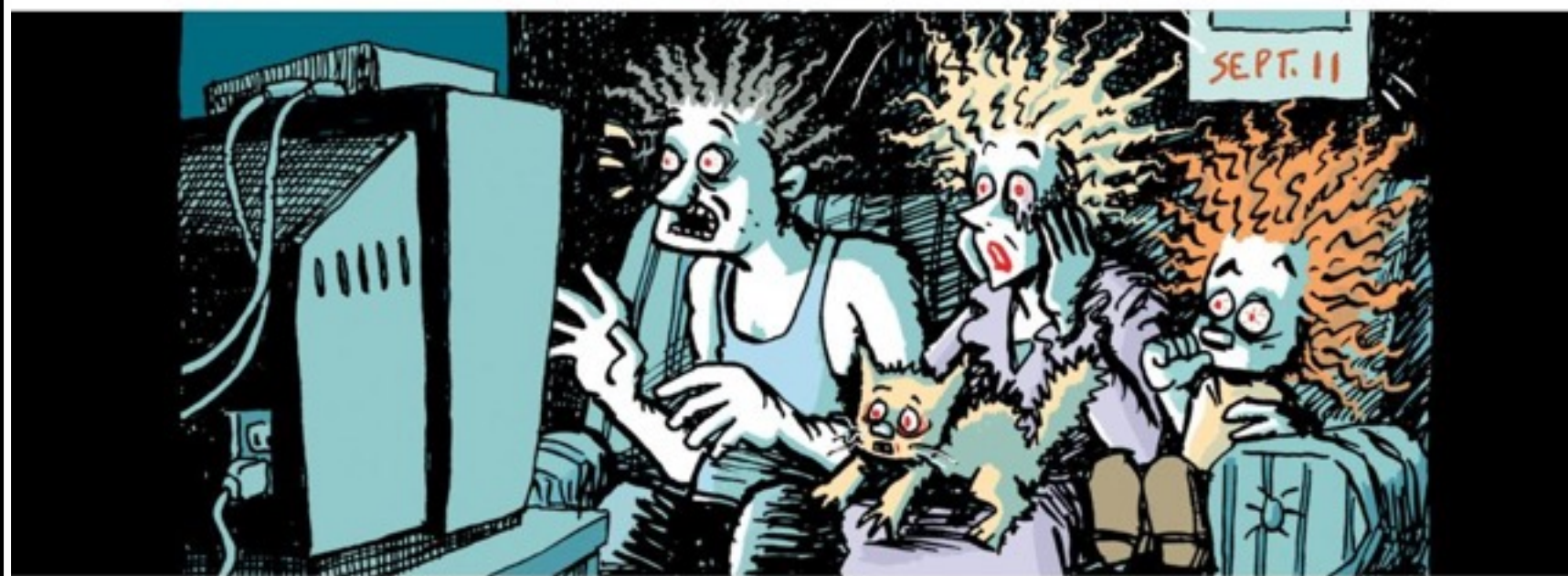
SIGNIFICANT RISK OF
TERRORIST ATTACKS

GUARDED

GENERAL RISK OF
TERRORIST ATTACKS

LOW

LOW RISK OF
TERRORIST ATTACKS





Most of these new spy shows portrayed an obsession with globalization and time-space compression. *The Grid*, *Threat Matrix*, and *Sleeper Cell*, in particular, depicted terrorism as a contagion that respects no boundaries and could strike anyone, anywhere, at any time. The opening credit sequence of *The Grid* emphasized the global reach of terror threats by hopping from global hot spot to global hotspot, likening them to biological disease processes.

These new narratives also portrayed anxieties about:

- the dismantling of once-meaningful boundaries and distinctions between people(s)
- no way to tell the difference between “ordinary” individuals and “suspicious” subjects
- obvious signifiers such as race, gender, language, and nationality can no longer be counted on to explain who is “safe” and who is “dangerous”

“Danger, these texts suggest, is not a property that resides in any singular body or population; it is, rather, a contagion that circulates throughout society and may, theoretically, adhere to anybody (though certain bodies—brown, Arab, Muslim—remain more susceptible).”

—Stacy Takacs, *Terrorism TV*



MON 9/8c FOX



24 (Fox, 2001-2010)

The formal qualities of the program—its real-time format, rapid cutting, multilayered visuals, and serial structure—demand “an intensity of attention, and a commitment of loyalty” unprecedented on television.

—Jacqueline Furby

The effect confers a sense of realism on to what is clearly a hyperbolic fiction, reminding viewers of the threat of terrorism and to encourage them to generalize from the program to the real world.



Version 1: Viruses as Weapons

24, season 3, "3 A.M." (Fox, Feb. 24, 2004) - part 1
[video clip]

Version 1: Viruses as Weapons

24, season 3, "3 A.M." (Fox, Feb. 24, 2004) - part 2
[video clip]

Version 1: Viruses as Weapons

24, season 3, "3 A.M." (Fox, Feb. 24, 2004) - part 3
[video clip]

The Grid is a 2004 television miniseries co-produced by the BBC, Fox TV Studios and Carnival Films. It starred Dylan McDermott and Julianna Margulies. It aired on TNT in the US and on BBC Two in the UK over three consecutive nights.

Version 1: Viruses as Weapons

The Grid Intro Sequence (TNT, July 19, 2004)
[video clip]

Quantico "Run" (ABC, Sept. 27, 2015)
[video clip]

"Spy TV programs helped enlist national subjects in what has become a global project of biopolitical control. The security of the United States and its citizens, we have been told, requires the containment and eradication of the 'others' in our global midst. However, these 'others' are 'slippery' and hard to detect; their mutability and mobility are facilitated by the 'openness' of our societies, and this necessitates increased vigilance and preparedness."

—Stacy Takacs, *Terrorism TV*

Version 2: Bodies as Weapons

Global Effect Trailer (Cunningham, 2002)
[video clip]

Version 2: Bodies as Weapons



Global Effect (Cunningham, 2002)

Version 2: Bodies as Weapons



Global Effect (Cunningham, 2002)

Version 2: Bodies as Weapons

Global Effect Intro Sequence (Cunningham, 2002)
[video clip]

Version 2: Bodies as Weapons

Global Effect Infection Sequence 1 (2002)
[video clip]

Version 2: Bodies as Weapons

Global Effect Infection Sequence 2 and Bug (2002)
[video clip]

Version 2: Bodies as Weapons



Covert One: The Hades Factor (CBS, April 9, 2006)



Covert One: The Hades Factor

Version 2: Bodies as Weapons



**THE
BLACKLIST**



Version 2: Bodies as Weapons



The Blacklist, "The Front" (NBC, Oct. 20, 2014)

Version 2: Bodies as Weapons



The Blacklist, "The Front" (NBC, Oct. 20, 2014)

Version 2: Bodies as Weapons



The Blacklist, "The Front" (NBC, Oct. 20, 2014)

Version 2: Bodies as Weapons



The Blacklist, "The Front" (NBC, Oct. 20, 2014)

Version 2: Bodies as Weapons

The Blacklist, "The Front" Trailer (NBC, Oct. 20, 2014)
[video clip]

